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ARTISTS EXEMPTED FROM FRAME TAX

New Ruling of Government Is Boon to
Painters Arranging Exhibitions—Illuminated Books and Pastels Exempt

THE AMERICAN ART NEWS is indebted to Mr. John T. Eagleton, deputy collector of internal revenue, for some interesting information on the application of Uncle Sam's revenue laws to art and the art business.

One pertinent piece of news is that, under a recent ruling, an artist no longer has to pay a tax on the frames he buys for his pictures. Heretofore he had to pay a 10 per cent. tax on the cost of a frame for whatever of the amount was in excess of \$10. This is an especial boon to artists who are arranging exhibitions.

A New York picture frame firm took this matter up with the local collector of internal revenue, who referred the matter to Washington. The reply was as follows:

"You will advise that this office holds that sales of picture frames to an artist for the purpose of enclosing pictures, painted by the artist, and which are sold by the artist, are sales for the purpose of resale and are, therefore, not taxable."

So it will be seen that the artist has no tax to pay on his frames until he sells his pictures, and then he can afford it—doubly so, because the paintings themselves are exempt when sold direct by the artist.

Many dealers, it appears, have been paying taxes to the government which they should not have paid. One conspicuous instance is that of a dealer who sold a book of illuminated Persian manuscripts to a collector for \$7,000 and immediately sent a check to the government for \$700. Miniatures, although they are paintings, are not taxable so long as they are in books. It is only when they are taken out of books and mounted or put in frames that they come within the meaning of the law. The above dealer will get his \$700 back—after a lot of red tape is unwound.

Other dealers have been mistakenly paying taxes on sales of pastels. The government rules that pastels, being done with the pencil, are not paintings, and hence are not taxable.

Interior decorators often mistakenly pay on sales of pottery, which is not taxable unless it is "art porcelain." When they sell a lamp and shade for \$75 they often pay a tax on \$50 (\$25 being exempt), when they are entitled to make two transactions of it and claim \$25 exemption on the lamp and \$25 on the shade.

On the other hand, many decorators get caught on the special tax of 5 per cent. on all objects ornamented with actual gold or silver metal (or their imitations) or with ivory (or its imitation). Inadvertently they pass up this tax and have to pay penalties.

Drawings are not taxable, but if one little brush stroke is placed, say, on the haunch of a horse, they become paintings and must pay.

Vigee Lebrun's Lost Portrait of

Byron Is Found in New York

The portrait of Lord Byron at the age of seventeen, by Mme. Vigee Lebrun, reproduced on the first page of this issue, has an interesting history. It was bought by Joseph Satinover in New York from an old English family that had possessed it for many years.

Although Mme. Lebrun in her memoirs mentions having painted the portrait of Lord Byron in 1804, the picture had been lost sight of, and Mr. W. H. Helm, authority on French eighteenth century paintings, said in his book, "Works and Memoirs of Vigee Lebrun," published in London, that no record of any portrait of Byron existed and expressed a doubt as to whether the artist had not made a confusion of names.

After acquiring the portrait, Mr. Satinover sent a photograph of it to Mr. Helm, who, after making researches in London, endorsed the painting as being the one mentioned in Mme. Lebrun's book, and expressed the wish that it should find its way back to England. He is to write an article about it for a London art magazine.

Flanagan to Make Verdun Medal

John Flanagan, sculptor, whose studio is at 1931 Broadway, has been notified that his design has won the competition, which closed December 31, 1920, for the medal to be presented to the City of Verdun, France, by the President, in the name of the Congress and the people of the United States, as a mark of America's appreciation of the valor of the defenders of that city.

The final model is to be submitted to the National Commission of Fine Arts for approval, and the medal itself will be cast under its direction.

"If It's Art, It's in The Art News"



"LORD BYRON AT SEVENTEEN"

By VIGÉE LEBRUN

Courtesy of the Salinover Galleries.

"SALE" OF VERMEER PROVES A MOCKERY

Famous "Little Street in Delft" Not
Really Sold for \$272,000 at Amsterdam
Auction and Is Still on the Market

(By cable to THE AMERICAN ART NEWS)

PARIS.—It now develops that the bids for the masterwork of Jan Vermeer of Delft, "Little Street in Delft," recently offered at auction in Amsterdam, were considered inadequate, and that there was a "mock" sale. The work is still on the market. —M. C.

THE AMERICAN ART NEWS in its issue of April 16 reported the sale by auction of this famous picture to an Amsterdam art dealer for 680,000 guilders (about \$272,000), and added: "It is the impression of American art dealers that the picture was bought in, in behalf of the owner, Professor Jonkheer Jan Six, who is known to have expected 1,000,000 guilders for it. It is said that Professor Six held the work for \$350,000 two years ago."

The above cablegram indicates that this estimate of the sale was the correct one.

Miss Buckingham Makes Notable Gift of Chinese Art to Chicago

CHICAGO.—Miss Kate S. Buckingham has presented to the Art Institute two very important specimens of Chinese art, as additions to the memorial collection of her sister, Lucy M. Buckingham. One is a unique Pilgrim bottle of the T'ang Dynasty (618-906 A.D.), said to be the finest specimen of its kind in the world, with dancing figures and lions in relief among floral scrolls. The other is an imperial Chun Yao flower pot having a blue glaze with olive-brown showing through. It belongs to the Sung Dynasty (960-1279 A.D.).

Both specimens were formerly in the collection of Adolphe Grosjean, of Pekin, and were obtained by Miss Buckingham from the firm of Parish-Watson & Co., of New York.

Much Work for Sir Philip de Lazlo

Sir Philip de Lazlo arrived in America last week. He remained in New York just long enough to paint a portrait and then went to Washington, D.C., to execute a number of commissions that have been awaiting him since his exhibition was held in that city. When he returns to New York in the late spring, he will occupy a studio in the Knedler building, 556 Fifth avenue, which the firm has furnished for him and in which he will execute several portrait commissions taken during his recent exhibition held at their galleries.

FRANCE WILL SELL SEIZED ART WORKS

Series of Auctions of Property of the
German Dealers Will Start with Sale
of the Famous Heilbronner Collection

Paris, April 20, 1921.

The sale by auction of the collections of the big German dealers trading in Paris before the war and which were sequestered in August, 1914, after having been long deferred for technical reasons, has at last been decided upon. Having been furnished with data in connection with these sales, I hasten to communicate it for the benefit of American collectors and dealers who cannot fail to be interested in these events.

The Heilbronner collection, or, at least, the finer specimens, will probably be put on sale in the Georges Petit galleries during the first days of June. This collection consists chiefly in works of the Romanesque, Gothic and Renaissance periods, some of which are very fine and usually appertaining to openair ornament—wells, porches and fragments of buildings. It includes also valuable furniture and tapestries.

Further sales of the Heilbronner stock will take place after the summer vacation.

The Hirsch collection, consisting of very rare Greek and Roman antiquities, will also be put on sale in the Autumn.

Lastly the famous Worsch collection will provide a sensation event for all lovers of Far Eastern art. It is also announced for the opening of the coming season. —M. C.

Edwards Gets French Decoration

At the Hotel Biltmore last Tuesday George Wharton Edwards received the decoration of the gold palms of officer of public instruction, conferred upon him by the Institute of France, through Marcel Knecht, as a reward for his achievements in art and his patriotism. The award is the highest decoration for art in the gift of the French nation.

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LAWSON WINS BIG PITTSBURGH PRIZE

"Vanishing Mist," Awarded Altman Prize
at Academy, Gets Supreme Carnegie
Honor—Giles and Speicher Next

PITTSBURGH.—Ernest Lawson's "Vanishing Mist" has won the gold medal and the \$1,500 prize at the twentieth annual international exhibition at Carnegie Institute. This is the same painting that was awarded the Altman \$1,000 prize at the annual exhibition of the National Academy of Design in New York, in March.

The silver medal and the \$1,000 prize was awarded to Howard Giles' of New York, for his "Young Woman." The bronze medal and the \$500 prize went to Eugene Speicher, of New York, for his "Girl with Green Hat."

Honorable mentions were made as follows: R. J. Enraght Moony, of London, England, for "A Spring Evening"; Sydney Lee, of London, England, for "The Ruined Castle," and Ross E. Moffat, of Provincetown, Mass., for "The Old Fisherman."

"Vanishing Mist" is a work that, though deeply beautiful, is hard to classify. Mr. Lawson's present day manner is a modified Post-Impressionism. Formerly he painted in the Impressionist style, but in the last few years has absorbed from Modernism an element that is strongly suggestive of Cezanne. This element is strongly felt in "Vanishing Mist," for under the purplish gray atmosphere that gives the picture so much beauty of color, can be felt the rugged, massy handling of landscape that gives to the composition what some of the new writers have termed "significant form." In other words the hills that lie below and beyond the rising mist are given "architectonic" treatment. The clouds that hover over the hills are "modelled," as if to complement the solid forms below.

Of the three prize winners, Mr. Giles' "Young Woman" has the least to do with Modernism. It owes its interest more to simple charm and direct effects than to anything else. The face of the rather ascetic looking subject is pale, of an ivory-like tone, framed in dark hair. She wears a dark green gown. The background is so in keeping with the composition that it attracts no notice.

Mr. Speicher's "Girl with Green Hat" shares with Mr. Lawson's picture its encroachment on the domain of the moderns, but here it is color rather than form that separates the work from what is academic. It is reminiscent of the prismatic manner of Renoir, but not enough to stultify the individuality of its author. Rose tones are complemented by greens, whereby an effect is obtained that, though beautiful, yet dallies with crudity to such an extent that it fascinates the beholder. It might be termed a tight rope walking performance with color.

"A Spring Evening" by Mr. Moony and "The Ruined Castle" by Mr. Lee are both typical modern English works, following the conservative English landscape technique, avoiding Impressionism yet keyed up by Impressionist influence. Mr. Moffat's "Old Fisherman" is a type subject, technically excellent.

Of the 633 pictures submitted for the "international" this year, 385 have been hung. Of this number, 182 are by foreign artists, from England, Scotland, France, Belgium, Holland, Italy, Spain and Sweden.

The late J. Francis Murphy is represented by a group of seven canvases—very excellent examples of the work of this great American landscape painter. The work of John Singer Sargent is represented by four portraits, among which is his famous painting of Carolus Duran.

The honor of the "one man exhibit" this year has been given to the French painter, Henri Eugene Le Sidaner. This personal group contains twenty-five canvases.

The effect is poetical in the extreme. Le Sidaner, who is a Neo-Impressionist, painting with little swipes of color that combine in the vision (a method sometimes called "pointillism"), obtains filmy and mysterious effects, especially in his moonlight subjects.

The entrance halls to the galleries are devoted to examples of sculpture by two very well known Americans—the late Augustus Saint Gaudens and the contemporary sculptor, James Earle Fraser.

The exhibition will continue until June 30 inclusive.

EDITOR'S NOTE—A critical estimate and detailed description of the Carnegie exhibition will be printed in a later number of THE ART NEWS.

Cincinnati's Annual Exhibition

CINCINNATI.—The twenty-eighth annual exhibition of the Cincinnati Museum Association, Eden Park, will open to the public May 28. All entries must be made by May 7 and exhibits delivered by May 7.

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DUTCH MODERNISTS DISAPPOINT HERE

Post Impressionists, in New York Exhibition, Use Formula to Reveal the Essentials of Ugliness, Not Beauty

It is a great pity that a genuinely complimentary review cannot be written of the exhibition of the "Modern Art of Holland," which is being held at the Anderson Galleries, Park Avenue and Fifty-ninth Street, under the auspices of the Holland-America Society. While we must recognize its sincerity, the thought cannot be escaped that the collection was gotten together with poor judgment. So much crudity and bad art burden it, that it is difficult to enjoy the really fine things it contains.

It is a Modernist show, but the Modernism that it affects is clumsy on the whole and lacks aesthetic appeal. If the collection be representative, then the American Modernists are doing the thing so much better than there is little ground for comparison. Maybe there is something stolid about Holland, and something grey about its atmosphere, that does not conform with the Modernist spirit. This is said with all deference to the memory of Van Gogh.

These Dutch Modernists have used the formula of Post-Impressionism rather to reveal the essentials of ugliness in form, than the essentials of beauty.

However, at any rate, the exhibition is a relief from the dead color and the platitudes of the Israels school—that school which a few years ago was entitled to be called "Modern Dutch."

First in point of interest, of course, come the nine examples of Van Gogh. Two of them at least are typical and good, the still life, "Iris," and "Along the Seine near Asniere." The one called "Agriculture" is repulsive, with its woman planting seeds behind the plough. Death has often been represented as reaping, but never before as sowing.

Another group that is interesting, if not quite inspiring, is composed of the work of

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Isaac Israels, son of Josef. His pictures differ absolutely, from those of his father. Their *plein air* color is more than of Sorolla than anything else. It is glaring, not decorative.

Then there is Jan Voerman, whose "By the River" and "Landscape Under a Cloudy Sky" are probably the most incongruous works in the show, because they unite high, smooth, glassy, modern color with landscape designs that hark all the way back to Van der Neer—in fact, if seen in photographs, might be mistaken for that old master's pictures.

The much written about Van Dongen is represented (we hope he is misrepresented) by two paintings, one of which, "La Femme Assise," is a monstrous escape from beauty. It travels as far in one direction as Reynold's "Little Innocence" does in another.

The really good things are to be found in the black and white section. Ten Klooster's wood block engravings, "Resting Place" and "The Victor," are masterpieces of bold and beautiful design. Van Konijnenburg's "Portrait of Alexander Schilling," a crayon drawing, is impressive and masterly. Wenckebach's "Jesus Expelling the Money-Changers," a wood engraving, is unforgettable in its upward sweeps.

—P. B.

Good British Lithographs

One of the most refreshing small exhibitions of the season is the presentation of original lithographs by British artists at the Brown-Robertson Gallery, No. 415 Madison Avenue. There are seventy-four prints by twenty-four artists. They are so good that they serve for a while to revive the jaded end-of-the-season appetite for art.

Among the outstanding works may be mentioned, first of all, the work of Randolph Schwabe, especially "Hampstead Heath, Bank Holiday" and "Peeling Potatoes." His figures are so aptly sculptured that it looks as if he had first carved them, then drawn them, and they are so appealingly human! Next comes a set of animal and bird subjects by Elsie Henderson. The undulating modelling of "Jaguar Tearing Its Food" is remarkable.

Mrs. Watson Walliams' "In Kensington Gardens" is the sunniest representation of sunshine that can be imagined. A. S. Hartwick's "Evening Hymn for Those in Peril on the Sea" is surcharged with meaning. The war note is also reflected in the subjects by Frank Brannwyn and Spenser Pryse.

The collection is to make the rounds of American cities.

—P. B.

American Group at Ehrich's

In arranging their first American group exhibition, the Ehrich Galleries, No. 707 Fifth Avenue, have made a wise selection of good examples by such noted painters as Emil Carlsen, Chauncey Ryder, Childe Hassam, Cullen Yates, Arthur B. Davies, Robert Henri, George Bellows, Albert P. Lucas, Robert Vonnoh, Albert Groll, Jonas Lie, and Carlton Fowler. These names indicate that the exhibition is a varied one, the tonal painters and the impressionists forming an interesting combination.

Robert Henri displays one of his familiar Indian heads, "Juanita," painted in his usual direct and confident manner. "Dionysos," by Davies, is one of his most able canvases, indi-

vidual in design and having the beauty of quality of his most superior examples. "Toilers of the Sea," by Jonas Lie, shows a group of fishermen well placed and drawn and handled with surety of touch. Robert Vonnoh's landscape, "In October," is a hazy atmospheric work, painted with sincerity. "Wintry Hill," by Chauncey Ryder, is one of his clear aired, simply painted, though subtle, landscapes; it adds distinction to the exhibition.

Emil Carlsen's "Wood Interior" is redolent of the tender greens and deep quality that have made him famous. "Moonrise in Normandy," by Albert Lucas, is a poetical subject, with beautiful translucent light. "Incoming Tides," by Cullen Yates, is one of his best compositions of sea and rocks.

George Bellows is represented by his well-known canvas, "The Tournament," an excellent record of the Newport Casino, with figures good in action and character, but the composition marred by the monotonous cloudy green tones that envelop it. "The South Window" is Childe Hassam's contribution. Carlton Fowler's small "Berkshire Landscape" is aptly balanced by Albert Groll's colorful and richly toned "Bit of California."

—L. M.

A "Father-and-Daughter" Show

One of the best exhibitions that the Babcock Galleries have presented this season is that composed of the landscapes of Wells M. Sawyer and his daughter, Helen Alton Sawyer. Although each has individuality, there is still a marked resemblance in the work of the two, and both are entitled to the words "attractive and decorative" in describing them.

Age comes first. Of the ten pictures by Mr. Sawyer, the best is "The Quarry." It is superlatively good—so much so that it walks right away from all the other sixteen, with the possible exception of a small subject, "The White Wharf." "The Quarry" is made beautiful by precious light tones, of green, blue and grey-mauve, the whole blended in an exquisite harmony.

Miss Sawyer is bolder in her color than her father, also she lays more stress on drama. It is so with youth. "The Picnic" and a still-life, "The White Jar," are among the best. "Coming Shower," with a leaden sky made menacing by rose notes, is exciting.—P. B.

Charming Group Collection

The Spring exhibition, which continues through May 15, at the Powell Galleries, No. 117 West 57th Street, is composed of works by more than a dozen artists of varied tastes and expressions. The majority are well known painters and the exhibition, for its uniform quality and distinct variety, is one of the most interesting held at these galleries this season. George Bogert is represented by two typical examples, "The Obscured Sun" and "Venetian Moonlight." James Britton shows himself to be a portrait painter of pronounced ability in "Walcott of the 69th," strongly modeled and fine in character, and "Portrait of Frederick Detwiller," one of the best examples of portraiture seen in New York in many a day, albeit that the work is labeled "not completed." It is a remarkable likeness, simply and directly painted and a thoroughly good work of art.

Maud Strong, a new exhibitor, shows a group

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of works that indicate for her a good future; she has a refined color sense and individual feeling for design. "Lisbeth's Garden" has good decorative qualities; "Guardians of the Lake," evidences keen imagination.

Gladys Lee Wiles is convincing in three examples, of which "Peggy," a charming study of a child, is a work of decided interest. Harry Watrous, William Starkweather, Mary Butler, Royston Nave, Seth Floyd Crews, Helen T. Damrosch, Sallie F. Fickholm and Christine Lumsdon bring attraction to the display.

Albert Delmont Smith, who shows three good landscapes, Alethea H. Platt, who is at her best in "Summer Woods"; Sidney Dickenson, whose "Ruth" is typical; Frederick Detwiller with a broadly painted, colorful landscape, "The Cove Farm"; Hobert Nichols whose two works "North-west Wind" and "Mid-summer," add distinction to the group; M. Horton Adriance and Paul Arudt, complete the list of painters.

—L. M.

New Art at Whitney Studio Club

Two foreigners and an American form the group of exhibitors at the Whitney Studio Club, No. 147 West 4th Street, through May 15. The latter is Stewart Davis, who believes that "any subject that completely occupies a man's mind at the moment" is worthy of picturesque record. He therefore epitomizes certain grades of popular cigarettes by employing their wrappers as central figures and enhances their settings by brilliant cubes, disks and tricornes of varied colors. He also paints landscapes of decidedly uncommon design and his "Portrait of a Man," is a complete checker-board of many hues.

J. Torres-Garcia is a Spaniard who sees his subjects in abstract form, but who yet knows color combinations and gets interesting design in some of his still life subjects.

Stanislaw Szukalski is the sculptor. He declares that the majority are always wrong and that the vision of the world has been falsely trained. He spurns the use of the human model lest it distract him from imaginative gifts. In great broad squares he makes monumental portraits of "Tagore" and "Mr. Bosworth," intended to denote power. The artist wears long hair and has a mild and charming face that does not at all betray the ambition for strength and independence evidenced in his work.

—L. M.

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MILLIONS IN BOOKS, ROSENBACH TROPHY

American Dealer Returns from London
After Making Sweep of Auctions and
Rare Works Offered at Private Sale

Dr. A. S. W. Rosenbach, of the Rosenbach Company, of New York and Philadelphia, returned from London, Monday, after having purchased more than \$1,000,000 worth of rare books for his concern and its American clients. Some were obtained at auction, but the greater number at private sale. As with George D. Smith during his lifetime, English dealers and collectors found it difficult to compete with Dr. Rosenbach, backed as he was by American resources and by the American determination to have the best in rare books as well as in art.

Henry E. Huntington, who was George D. Smith's best client, is now represented by Dr. Rosenbach, and many of the books acquired on his last trip will find their way into the great Huntington Library, in California, which is the financier's gift to that state. However, the majority of the books were bought on Dr. Rosenbach's own account.

The Britwell sale at Sotheby's was the most important one of fine books that has been held there since the war. Of the total of more than £48,550 obtained for the Britwell books, Dr. Rosenbach's purchases amounted to £41,000.

Dr. Rosenbach confirmed his transfer to the British Museum of two of the best Britwell books, which the National Library was anxious to obtain, as previously told in THE AMERICAN ART NEWS. One was the first edition of William Percy's "Sonnet to the Fairest Coelia," printed in 1594, for which Dr. Rosenbach paid £650, and the other was Thomas Deloney's "Strange Histories or Songs and Sonnets," printed in 1612, for which £270 was paid. When Dr. Rosenbach ascertained how keenly the British Museum regretted the loss of these old volumes, he relinquished them for the price he had paid.

Dr. Rosenbach said that while there is a very natural feeling of regret in many English circles that the better part of so many of their fine libraries has gone across the water, he failed to discover any evidences of jealousy at the extensive purchases of Mr. Huntington.

"The situation abroad in the old book market is very satisfactory," said Dr. Rosenbach. "Indeed, it was much better than I had looked for. While ordinary business has dropped off somewhat abroad just as has been the case here due to the general depression, the book demand abroad, as in the United States, seems to be as strong as ever, with no hesitancy of the cost on the part of those who want some peculiar rarity. For the best things prices are very high, in many cases higher than before the war, as the sale of the Britwell library clearly showed. It is interesting to note that the highest estimate of the best book dealers in London was that the library would bring about £30,000, but results showed that this was too conservative by more than £18,000.

"Despite the dispersal of so many of the largest English private libraries, the collecting of books is very much in evidence, and I am inclined to think that today there are more collectors with average to very good specialized libraries than has been the case for the last twenty-five years. The largest private library now intact is that of the Earl of Crawford and Balcarres, whose collection of about 35,000 volumes is rich in early English literature. Earl Roseberry has a fine collection, and one of the best in London is undoubtedly that of Thomas J. Wise,

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PEABODY INSTITUTE GETS RARE BOOKS

Pleasants Pennington Bestows on Library
the Precious Collection Formed in
Baltimore by His Great-Grandfather

BALTIMORE.—A collection of rare books has just been presented to the Peabody Institute Library by Pleasants Pennington of the well-known Baltimore family of that name. The collection was assembled by Mr. Penning-

DUTCH MASTERS IN BIG PARIS SHOW

Loan Collection in Tuileries Gardens
Reveals Art from Rembrandt to
Van Gogh—Mr. Kahn's Hals Shown

Paris, April 20, 1921.

An event, artistically, not only the most important of the season but such as occurs seldom, will be the exhibition of Dutch masters to be opened tomorrow in the Tuileries gar-



"VANISHING MIST"

By ERNEST LAWSON

The "twice crowned" landscape that won the gold medal at Carnegie Institute, after winning the Altman first prize at the National Academy

Courtesy of Daniel Gallery.

ton's great-grandfather, the late Josias Pennington, who was third president of the Peabody Institute, and contains volumes that because of their rarity are worth their weight in gold.

Included in the collection, which in all numbers about 600 volumes are three specimens of the Incunabula—that is, books printed prior to 1500. One is a large quarto volume in Latin with rubrics, by Werner Roelvinck, a monk who spent his life in a monastery in Germany. This was printed in 1472 in Cologne by Arnold Therhoern and contains two works—"Questiones Duodecim Notabiles" and "Paradisus Conscientiae." There is only one other copy of each of these works in the United States. Cornell University has the "Paradisus," and the Library of Congress has the "Questiones."

There is also Johannes Nider's "Formarium," which came from the presses of Johann Guldenschaff in Cologne in 1480. The only other copy in America is in the J. P. Morgan collection.

Two of the coveted Aldine books, printed in Venice in the Sixteenth Century, are included. They are Perotti's "Cornucopia Language Latinae" (1513) and "Commentaria in Cicero's Orationes" (1547). These bear on the cover the famous Dolphin and Anchor imprint, stamped in gold. The Peabody Library already contained approximately 200,000 books.

Will Hold National Portrait Show

The National Association of Portrait Painters will open its ninth exhibition at the Knoedler Galleries on Monday. Twenty-six paintings and a number of sculptures will comprise the display.

dens. It has been the topic of every conversation and has been keenly anticipated.

The Dutch Minister in Paris suggested the exhibition and it is under his immediate patronage that it will be held. It has the significance of a token of friendship—a floral tribute, as it were, handed by Holland to France.

The works shown will be of a variety such as has never before been brought together, covering the entire period from the seventeenth century to the present day—that is from Rembrandt to Van Gogh. The pictures will number about two hundred.

Private galleries as well as the museums have been drawn upon for this exhibition. It was impossible to secure some of the finest pictures by Franz Hals at Haarlem, and as a last resort an appeal was made to Mr. Otto Kahn of New York, who most liberally consented to lend the fine "Family Scene" from his galleries.

France and England have also a share. A unique feature will be the three Vermeers, including the view of Delft, from the Hague museum.

Among modern masters the Hague school will be exemplified by Josef Israels, the three Maris brothers, Bosboom and Mauve. And though they were French by option Jongkind and Van Gogh will be represented.

Contemporary artists will include Jan Toorop, G. H. Breitner and M. Bauer. —M.C.

Tampa to Have an Art Museum

TAMPA, Fla.—This city is to have a permanent exhibition of art. The city council has turned over to the Tampa Art Association a room in the city hall, which will be equipped for the display of paintings and works of art.

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PRINTS APOLOGY FOR ATTACK OF CRITIC

New York Telegraph Retracts Its Bitter
"Roast" of Paul Burlin in Review of
the Pennsylvania Academy Exhibition

An article that appeared in *The Morning Telegraph* under the signature of Alice Avon, reviewing the exhibition of Modernist art now being held at the Pennsylvania Academy, was couched in such vituperative language that it called forth a protest from many of the painters whose work was "roasted."

One of them, Mr. Paul Burlin, was so aroused by the article that he retained a lawyer to institute suit against the publication. *The Morning Telegraph* retracted the criticism in its columns and apologized to Mr. Burlin. This retraction, headed "Justice to Mr. Paul Burlin," was worded as follows:

"In an article dated Philadelphia, April 15, signed by Alice Avon, this newspaper was made to say: 'In "The Awakening" by Paul Burlin anyone who could awake in such a frightful atmosphere would want to go right back to sleep again, for all that is repulsive and only what a degenerate mind can visualize is to be found in this and proves that "what God would destroy he makes mad first!"'

"This combination of reckless writing and careless copy editing is sincerely regretted by *The Morning Telegraph*. The word 'degenerate' means nothing, although the casual reader is very likely to read it 'degenerate,' and the word intended, 'degenerative' (contradictory) means little enough. Mr. Burlin's standing as an artist and a gentleman in this community is well established, and *The Morning Telegraph*, following its invariable practice when an injustice has been done, even inadvertently, hopes he will accept this explanation in the spirit in which it is made."

Miss Alice Avon was formerly an artist's model, and as such is said to have posed for many of the artists whose work she attacked in the article, which was a column long.

In one of the most bitter paragraphs she asserted that "every canvas shrieks loudly, 'I am in the last stages of insanity!' Then your hand wanders instinctively to your pocket to see if your gun is in position, in case one of the maniacs who gave vent to these crude despicable expressions is at large." And again:

"If the authors are as demented as these works intimate, then it would be a good idea to take them quietly, but first shackle them securely, to some lonely island and keep them there out of harm's way, but I certainly would insist on having a gunboat stationed close by, in case one of them should attempt to escape."

"It wouldn't be a bad idea for Pennsylvania to get busy now and elect another censorship committee to prohibit these monstrosities and obliterate them from the community as a positive menace to the morals of its youth."

View Memorial for Italian City

Vittorio Rolandi Ricci, Italian Ambassador to the United States; Romolo Angelone, head of the Italian Food Commission, and U. V. d'Annunzio, son of the Italian poet, visited the studio of Edmondo Quattrocchi, sculptor, in Roslyn, L.I., last Monday to inspect the bronze war memorial for Sulmona, Italy, which the artist has about completed.

Natives of Sulmona living in America will donate to that city the memorial, which is to be placed in the Municipal building there. It is a bronze eight feet high.

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BIG ART ASSOCIATION FORMED FOR SOUTH

All-Southern Exhibition Is to Become
 Annual and Will Be Held Next Year
 in Memphis—Committee Is Appointed

CHARLESTON, S.C.—The All-Southern Art Exhibition, which was held at the Gibbs Gallery here, proved so stimulating to art all over the South that it has resulted in the forming of a "Southern Art Association." Delegates from several states gathered here while the exhibition was under way and formed a temporary organization.

The All-Southern Exhibition, of which this was the first, is to become an annual event. Next year it will be held in Memphis, that city having sent a delegation to Charleston with this request.

Miss Florence McIntyre, of Memphis, was made chairman of the central committee which will have charge of the affairs of the Southern Art Association until its permanent organization, which will take place at Memphis next Spring during the All-Southern Exhibition. The other members of the committee are: Prof. Ellsworth Woodward, New Orleans; Miss Lillian Giffin, Baltimore; C. B. Bidwell, Atlanta; Miss Delia Dryer, Birmingham; Mrs. Daniel Grant, Memphis; Mrs. J. C. Bradford, Nashville; Miss Vibian Aunspach, Dallas; Miss Leila Mechlin, Washington, D.C.

The conference at which the committee was appointed was presided over by Judge Marcellus Whaley, of Columbus. Mrs. John S. Garrason, of Charleston, acted as secretary. At the conference, Atlanta was represented by Miss Charlotte Dillingham, Charleston by Mrs. Thomas Pinckney, Columbia by Judge Whaley and Memphis by Miss McIntyre. Others present included Mrs. William C. McGowan and Thomas Della Torre.

Following were the prizes awarded at the All-Southern Exhibition:

Oil—First prize, Camelia Whitehurst; second, May Paine, third, Margaret Law.
 Sculpture—First, "Indian Head," by Sister Mary Luke; second, "Fisherman's Wife," by E. Charlesworth Johnson.

Miniatures—First, "Portrait of Richard Reiss" by S. Corinne Jamar; second, "Portrait of Baby" by Leila Waring; third, "Portrait of Baby" by Ethel Felder.

Water colors—First, Corinne Cunningham Collins; second, Alice R. Huger Smith; third, Mrs. Hugh Neely.

Etchings—First, A. C. Webb; second, A. J. Leshout.

Textile design—First, Katharine Heyward.

Applied design—First, M. Elise Langley.

Members of the jury on awards included Birge Harrison, Alfred Hutty, Miss Florence McIntyre and Mrs. Earle Sloan.

Paul Bartlett's Statue of Franklin Traverses Sage's Boyhood Route

Paul W. Bartlett's new statue of Benjamin Franklin, which will adorn the public square of Waterbury, Conn., arrived in New York from Baltimore, where it was cast, and had a triumphal procession from the Battery up Broadway to the City Hall, escorted by Sons of the American Revolution and Boy Scouts. Speeches were made by Mayor Hylan, Gaston Liebert, consul general of France; Rear Admiral Huse, Major General Bullard and others.

It was a happy thought that the statue, in traversing its route from Baltimore to Waterbury, should follow, so far as practicable, in inverse order the route over which the runaway apprentice boy, who repudiated candle-making to become one of the world's immortals, plodded his toilsome way, much of it afoot, from Boston to Philadelphia.

Americans in Venice Exhibition

Cable dispatches from Venice tell of the opening of the International Art Exposition, the most important art event of the year in Italy. Artists from the United States who are represented are F. Arthur Callender, Boston; William A. Coffin, Frederick C. Frieske, Eugene Vail and Joseph Pennell, New York, and Richard Muller, St. Louis. A work by Whistler is also on exhibition.

PAXTON IS POPULAR CHOICE AT DETROIT

His "Woman Sewing" Gains First Place
 and Olinsky's "Adoration" Second in
 Contest at Seventh Annual Exhibition

DETROIT.—The opening of Detroit's Seventh Annual Exhibition of American Painting was attended by an exceptionally large number of visitors. The consensus is that the collection is the most representative and interesting ever held in the city. One hundred and forty pictures, about evenly divided between landscapes and compositions with figures, were either chosen from practically every exhibit of importance held in America during the last year or invited directly from the artists.

Several prize pictures are included. George Bellow's "Eleanor, Joan and Anna," which won the Carol H. Beck gold medal at the Pennsylvania Academy this year, is one of them.

A popular vote taken by the visitors at the opening resulted in some interesting choices. The first three places were given to conservative, quite naturalistic examples. William M. Paxton's "Woman Sewing" received the largest number of votes—twice as many as the second choice, which was Ivan Olinsky's "Adoration." Fourth place went to the Bellow picture mentioned above. Local artists came in for the next two places. The three next were in the synthetic and impressionistic manner. Child Hassam and Ernest Lawson were appreciated by the smaller number understanding this school.

The exhibition extends from Whistler, whose self portrait was loaned by Henry Stevens, art commissioner of Detroit, and the late J. Francis Murphy, to a most comprehensive list of contemporaries. Among the artists represented were Jessie A. Botke, Hugh H. Breckenridge, Karl A. Buehr, Isabel B. Cartwright, Mary Cassatt, Bruce Crane, Gertrude Fiske, Victor Higgins, Leon Kroll, Louis Kronberg, Hayley Lever, Malcolm Parcell, Henry Reuterdaahl, Julius Rolshoven, Gardner Symons, Abbott H. Thayer, Walter Ufer and F. Ballard Williams.

Rudyard Kipling's Studio Chair from Vermont, in Auction Sale

At the Plaza Art Rooms, No. 5 East Fifty-ninth street, there is now on exhibition a carved studio chair that was the property of



Kipling's Chair

Rudyard Kipling when he was living in Vermont, about twenty-five years ago. It is evidently the work of a local wood carver, probably of Brattleboro, because the back of it has the initials "R. K." done in low relief.

The chair is part of a miscellaneous collection of furnishings and art objects from various sources, but mainly from the private residence at No. 12 East Fifty-fifth street, which will be sold at auction at four sessions, beginning next Wednesday afternoon.

Some of the other features are a Northumberland organ clock, ten feet tall, that indicates the hours by playing, for each one, an old English air by means of flutes. There are a pair of beautiful Italian commodes, a fine Louis XVI table and a group of miniatures of French court beauties.

Artist Weds Multimillionaire

It became known this week that on April 17 Miss Beatrice Frances Wencker, water color painter, of Brooklyn, became the bride of John Haldane Flagler, iron and steel magnate, at Copake Falls, N.Y. The bride is 33 and the groom 69. Mr. Flagler, besides his metal interests, is president of the Riker & Hegeman Company, with vast drug interests.

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FAMOUS PAINTINGS IN WILLEMS AUCTION

Masterpieces to Be Sold in Brussels Include Rubens That Reynolds Owned and Corot's "Les Bergers d'Arcadie"

BRUSSELS.—The sale of the collection which belonged to the late M. Alphonse Willems of Brussels, which was to have taken place in Paris last spring but which was at the last moment countermanded by the heirs in protest at the new law and the heavy taxation it involved, will be held in Brussels on May 12 at the Galerie Le Roy Frères, 6 rue du Grand Cerf.

It will be one of the very finest picture sales of the season. Its interest will reside more especially in quality rather than in quantity, for the fifty specimens it comprises are of the choicest.

When I have said that among them figures the "Battle Between the Demons and the Angels," by Rubens, which belonged to Sir Joshua Reynolds, I shall have conveyed an idea of the collection's unique character. This painting, of small size, is extraordinarily replete with movement and vigor. Its dimensions (47 cm. by 52 cm.) show that it is a species of advanced study, thereby proving that it is entirely by the master's own hand, something which, as is well known, is not always the case in his bigger decorative works. These were generally carried out, at least the greater part of them, by his pupils. There is also a very fine man's portrait by Rubens.

Lovers of Corot's paintings, now so much sought after and so difficult to find, will be happy to learn that this sale will reveal three of great and varied beauty and importance. The most significant, "Les Bergers d'Arcadie," a classic landscape, would be a fine ornament for a museum. This noble composition, evincing all the power and the peculiar style of the master, his feeling for nature and beauty, as also his incomparable technique, must be considered one of his most successful paintings. It figured at one time in the Desavary collection at Arras, and was included in the exhibition of Corot's works held at the Ecole des Beaux Arts of Paris in 1875.

Another Corot, "Souvenir des Marais de Fampoux, l'Aube," is an admirable example of those effects in quivering nature and silvery light that Corot delighted in, while a third, the smallest, called "L'Etang de Viroflay," interprets one of those charming landscapes in the environs of Paris which were ever favorite motives for his inspiration.

I would fain linger over other Barbizon pictures, some excellent Daubignys; a fine romantic landscape in the Forest of Fontainebleau by Diaz; two Charles Jacques, a Théodore Rousseau and three beautiful Troyons, but I must leave some lines for the "Café Turc," by Decamps, which is at once a beautiful painting and a charming composition illustrating Turkey in 1837 and such as Byron knew it—a scene worthy of the Arabian Nights.

There is also an expansive and luminous "Desert," by Fromentin. Other notable items are landscapes by Gilsoul, Khnopff, Kaulbach, Madou, Marilhet, Mauve, Constantin, Meunier and René Ménard. There is a splendid painting by Gustave Moreau, "La Mort de Sapho," a noble composition, warmly, mysteriously colored, and a "Venice" by Ziem, in his best manner.

Lastly, I would call attention to a painting by Alfred Stevens of really exceptional interest. This picture, entitled "Le Modèle," shows a woman, life-size, seated and seen as far as the knees, with bare arms and broadly décolleté. It is a straightforward work, true and free, surprisingly vivid, unhampered by anecdote or catching features of any kind. It is a striking evocation of human life, and it brings the heroines of Goncourt to mind. Finally, it is a splendid piece of workmanship.

The collection will be put on sale by Me. Van Erum, assisted by MM. Lair-Dubreuil and Henri Baudoin, and by MM. Arthur and Georges Le Roy, A. Schoeller and Jules Féral acting as experts.

Wilfred L. Kihn's Indian Paintings Are to Be Exhibited in the East

Wilfred L. Kihn is making another extended stay among the Indians of the Great West. The result of four months of study among the Blackfoot Indians of Montana the latter part of last year was shown recently in a splendid collection of twenty-five selected characteristic life-size portraits at the Print Rooms in San Francisco. They won such favor that they are being sought by other galleries, and will soon be shown at the University of California in Berkeley; afterwards they will be shown in Santa Fe, Chicago and in the East.

Mr. Kihn has now spent nearly three months in New Mexico, where he is making exhaustive studies of the Lagunas, Navajoes, Acomites, Isletans and Queres. Later he intends extending his study to the Arizona tribes. He expects to bring back a representative collection this Fall. As all his portraits strike a refreshing keynote in the characterization of the original American—the Indian—the public appearance of his work here in New York may be looked forward to with interest.

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Latest Benefaction of Jephtha H. Wade Brings His Cash Donation to \$900,000, with Total, Including Art, \$1,500,000

CLEVELAND.—Mr. Jephtha H. Wade, who has already distinguished himself as a most generous giver to the Cleveland Museum of Art, has just placed with it another splendid donation of \$360,000. This brings the total of his benefactions to a sum over the \$900,000 mark in money, besides old and rare Persian rugs, jewels, lace, armor and art treasures of many kinds, the total value running well over \$1,500,000.

Through this latest gift the endowment fund of the museum will be increased nearly \$20,000 annually.

Desk Sold for 13,000,000 Crowns Starts Napoleonic Controversy

The recent sale at auction in Vienna of the mahogany writing desk of Napoleon Bonaparte for the enormous sum of 13,000,000 crowns—which is truly enormous, in spite of the depreciated value of the Austrian crown—has started something in Paris. It has demonstrated, at least, that the great emperor had more than one desk. The Vienna relic was part of the collection of Count Johann Palfy. Another at Paris belongs to the Marquis d'Estampes.

THE AMERICAN ART NEWS correspondent in Paris writes as follows:

"The writing desk put on sale at Vienna as having belonged to Napoleon must not be considered as 'the' desk used by the Emperor but only as 'one' of the desks he wrote upon. There is another in Paris which was acquired by the Marquis de Thyard de Bissy when the furniture at Malmaison chateau was sold. It is now in the possession of his descendant, the Marquis d'Estampes, who claims he can prove its authenticity with documents in connection with the sale, as also with the pen-holder which happened to be on the desk on the day of the auction and which he has preserved in its case.

"The Marquis is very pleased to be able to say that so interesting a relic has not yet gone out of the country and, according to present conditions, it cannot."

Studio Gossip

Ellen Hopkins has recently sold two of her attractive landscapes to collectors—"The House in the Wood" to Mr. William Kugeman and "The Cottage Path" to Mrs. Charles Lanier. The artist divides her time between her painting and the New York School of Applied Design for Women, of which she was the founder. Her studio is at No. 127 East Twenty-ninth street.

At a meeting of the New York Society of Painters, held last week, it was decided to admit lay members as associates. These members will have access to studio receptions and will be invited to galleries and museums and otherwise enjoy the social side of the organization. The society's membership is limited to fifty painters, and it now includes some of the best known American artists. William R. Derrick was elected second vice-president.

Last Monday George Wharton Edwards gave a private view at the Tiffany Studios of his recently completed decorations for a yacht, the property of a prominent Detroit business man.

Seymour Thomas, American portrait painter, who has lived for several years in Paris, recently sold all of his French interests and has removed to Pasadena, Cal., where he intends to remain permanently.

Emile Stangé's charming exhibition of landscapes at the City Club, which was to have closed last Saturday, has proved so popular that the management has decided to prolong it another week.

Alethea Hill Platt has recently been made a member of the Yonkers Art Association. She has had a busy winter at her Van Dyck studio, painting interior and still-life subjects, several of which she has sold. She also painted a portrait of Corporal Platt in uniform. She expects to go to her summer studio at Woodstock during the first week in May.

Eliot Clark plans to leave New York about May 1 for the Hoosatic Valley, Conn., where he will remain until the late Spring, when he will paint at Kent, Conn., returning to his Van Dyck studio in the early Autumn.

Instead of closing her exhibition of portraits and figure works at the Milch Galleries at the end of the two weeks arranged, Edith Phelps continued it through today. Two portrait orders at least will be the outcome of the exhibition.

At his Van Dyck studio Edward Dufner has

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had a prosperous season, having sold several canvases. The Milch Galleries sold his important picture, "By the Lake," last week. He will leave New York in the next few weeks for Bearsville, where he will paint until the Autumn.

Cullen Yates will continue at work in his Van Dyck studio during May, leaving New York about June 1 for his summer home at Shawnee, Pa.

The annual "Mug Sale," held last night at the Salmagundi Club for the benefit of the library, was varied this year by the addition of several books on the history of the club written by W. H. Shelton. Each volume was illustrated by eight water-color drawings made by various artist members. Everything was auctioned and, as usual, good prices were obtained.

Gifford Beal is now booking at his studio, No. 230 West Fifty-ninth street, his annual outdoor painting class, which will study under his direction at Provincetown, Mass., from June 15 to October 1.

Hayley Lever is showing a collection of his recent paintings and etchings at the Syracuse Museum. The themes include Gloucester subjects, such as "Morning in the Harbor," "Evening, Gloucester," "Drying Sails" and "Fish Houses, Gloucester." There are also a number of New York street scenes and several canvases painted at St. Ives, on the English coast.

Frederick Detweller left his Carnegie Hall studio this week for Noank, Conn., where he will spend the summer. When he returns he will devote part of his time to making etchings at his studio in the Ovington building, Brooklyn, which he has recently leased for that purpose.

At her studio, No. 53 East 56th street, Louise Heustis gave a reception and tea on Tuesday when she showed a number of her recent portraits.

Arthur W. Emerson is holding an exhibition of paintings at the Hotel Bossert, Brooklyn. The works are mainly portraits, including: Sylvia Sherwin, Miss Mansfield, Miss Van C., and Mr. Crosby. "The Potter" and "Robert," are among the best.

A collection of paintings, chiefly landscapes, by Carlton Fowler is being shown at the John Levy Galleries. The artist had several one man exhibitions and is well known to visitors to Fifth avenue galleries.

Louis Orr, American etcher, resident in Paris, whose triptych of the Rheims Cathedral won him the ribbon of the Legion of Honor, has just completed his etching of the Springfield, Mass., Municipal Group, a commission from the Convention Bureau of the Springfield Chamber of Commerce. The first artist's proof of the etching has reached this country. When shown in Paris before being sent here, it created such favor that the French Government requested that it be shown at the salon and offered him another commission.

Van Vleet Tompkins, whose "The Third Day," caused such a sensation at the exhibition of the Independence a few years ago, will return to his studio, No. 51 West Tenth street, the latter part of May from Italy, where he went about a month ago. He spent the winter painting several portraits and working on some decorative screens.

John A. Ten Eyck 3d has just returned from Paget, Bermuda, where he has been painting since early in March. He is now at work in his studio, No. 51 West Tenth street, putting the finishing touches on several landscapes that were started at Paget.

Harley Perkins, Boston artist, sailed for Europe from New York Thursday, April 28, on the Roussillon of the French line. He will spend the next six months in Spain and France.

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A DISHONEST AUCTION

The news from Europe, printed elsewhere in this issue, of the "mock" sale at a public auction in Amsterdam of the famous "Little Street in Delft" by Jan Vermeer, should arouse indignation in art circles throughout the world.

When a work of art is offered at public sale, without restrictions, it should be sold to the highest bidder without any subterfuge. When it is knocked down by prearrangement, thereby depriving the underbidder of the property which is lawfully his, the transaction becomes dishonest.

It may be said with a great deal of truth that an auction sale is a gamble. Granted that this is so, we have in this country a short and ugly word which we apply to the man who refuses to abide by the result of the game. He is a "welcher."

The auction room serves to establish a basis for values in art. The relation of the auctioneer to the public should be honorable and sacred. He who transgresses the established rules of the auction, breaks faith with the public and is a menace to the art world and to his colleagues.

THE AMERICAN ART NEWS has promised to call a spade a spade. A "mock" sale at an auction is dishonest.

THE "BILLBOARD NUISANCE"

Through some queer working of the New York postoffice, THE AMERICAN ART NEWS is delivered to subscribers several hundred miles away before it reaches others who are within ten minutes' walk of where it is printed. So, bright and early Monday morning (before most of the New York subscribers had got their paper), a letter arrived from Tom Nokes, of Johnstown, Pa., a director of the *Poster Advertising Association*, enclosing "some printed matter concerning the article in the April 23 issue about automobilists in Massachusetts warring on billboards."

"The motor car owners have not started a war," insists Mr. Nokes; "it has been started by Clifford Ashley, who tries to invoke the aid of the automobile owners."

THE ART NEWS knows very well that Clifford W. Ashley (P. O. Box 106, Fairhaven, Mass.), is the man behind the automobile owners' war on billboards. What could be more appropriate than that a well known artist should be the instigator of this most menacing of all moves to banish the horrible billboard from the scenery of America? But the fact that Mr. Ashley is the man who "invokes" the struggle does not make it any the less an "automobilists' war." Besides, maybe Mr. Ashley owns a car. Many artists do.

One of Mr. Nokes' enclosures satisfactorily establishes the antiquity of billboards. It proves that the ancient Egyptians had signboards that advertised papyrus and sandals and fish. It quotes the old Roman, Cicero, who wrote: "I shall show you how you look; then I pointed my finger at a cock painted on a sign board."

But those same old Egyptians did many

things we are not in the habit of doing today. For instance, it was so much the custom for young men to be married to their own sisters (sometimes two or three sisters at the same time) that the word "sister" was the only word the Egyptians had for "sweetheart." And as for Rome, nearly every moralizing historian that ever wrote has told us what vices originated there.

The billboards that punctuate the American landscape, advising us what kind of underwear to buy and what kind of liver pills to take, are one of the most shameful proofs that exist of our commercialism and our disregard of beauty. The growth of the art movement in America—and it is spreading like the proverbial wildfire in every section of the land—is the thing that will eventually destroy the "billboard nuisance."

"VANISHING MIST"

For more than ten years, at first as art critic of *The New York Herald* and then as art critic of *The New York American*, the present editor of THE AMERICAN ART NEWS has been writing about the pictures of Ernest Lawson. In every review he has insisted that the artist would some day be accorded recognition as one of America's foremost landscape painters. No longer ago than last January he wrote these words: "Prophecy is a perilous thing, but if the writer of these reviews were asked who among contemporary American artists would be placed first by future generations, and he had, perforce, to answer the question, he would say with a good deal of confidence, 'Ernest Lawson.'"

Then, in March, came the awarding of the National Academy's biggest prize to Mr. Lawson's "Vanishing Mists." And now comes the news that the highest honor at Carnegie Institute's "International" has been won by the same landscape. It is an extraordinary thing for a work to be "crowned twice" in this manner, but the Carnegie jurors, with the picture before them, could not have done otherwise. "Vanishing Mist," for the beauty of its color and the thrilling quality of its form, is one of the biggest achievements in all American art.

But the object of this presentment is not to praise Mr. Lawson. Its purpose, rather, is to make sure that a prophet shall not be without honor in his own editorial columns.

A YOUTHFUL CURATOR

Mr. William H. Goodyear, curator of paintings of the Brooklyn Museum, celebrated his seventy-fifth birthday anniversary on April 21.

Seventy-five years is supposed to bring a man to a ripe "old age." Yet where, in all the wide world, is there a more youthful museum curator than Mr. Goodyear? Readers of THE ART NEWS will remember his recent introduction to the exhibition of "The Post-Impressionists and Their Predecessors," which was so illuminative and liberal in its treatment of the ever resurgent insurgency of art.

No one ever gets old mentally who keeps an open mind. It is only when men begin to shut out new ideas, grow "conservative" and refuse to enthuse over anything that they have not already enthused over, that they really begin to "grow old."

Twenty-five years from now THE ART NEWS hopes to be able to quote something fresh from the pen of Mr. Goodyear. And if this shall come to pass, it is pretty certain that Mr. Goodyear will not be writing reminiscently and lugubriously about the good things of 1921.

Mr. MacMonnies Pays Compliment to Arthur Lee's Sculpture Exhibit

In connection with the exhibition at the Wildenstein Galleries of a distinguished group of sculptures by Arthur Lee, it is a pleasure to record a spontaneous and gracious tribute paid one artist by another. Frederick MacMonnies has written to Mr. Lee a letter, which THE AMERICAN ART NEWS is privileged to publish herewith, which proves that the amenities existing between artists abroad are indulged by our own men, sculptors obviously being endowed with an instinct for "la belle geste." Mr. MacMonnies wrote:

"It was a great pleasure to see your exhibition, and reassuring to find a sculptor with a passion for design and sculpture, rather than for literature and commercialism, or dabbling in archaeology. Your work is full of fine qualities and truth and sincerity, strength and reserve, together with a cult for beauty. My very best wishes to you and sincere congratulations."

JAPANESE PAINTER CAPTIVATES PARIS

Yasushi Tanaka, who First Practiced His Art in California, Wins Plaudits of Confreres, Critics and the Public

April 20, 1921.

PARIS—The exhibition of pictures by Yasushi Tanaka at the Galeries Simonson, rue Caumartin, reveals a painter freshly come from abroad and who, without any blast of trumpets, has, from one day to the next, sprung into the favor of his confreres, the critics and the public. The former have already expressed their high opinion of him by hanging him well at the Salon d'Automne and the Salon de la Nationale the very first time he submitted his work to them, while the latter have been assiduous at his exhibition in the Simonson Galleries.

Tanaka is a Japanese artist who, without repudiating those peculiar faculties for acute observation characteristic of his countrymen, has adapted them to the western form of painting, which he has very quickly assimilated. Our technique no doubt appeared to him as a means for expressing and rendering life more truthfully than that used by the Japanese masters and, though it afforded difficulties more arduous to overcome than those in the style which is obviously more natural to him, he assumed it without hesitation or compromise.

None of the works shown at Simonson's reveals the smallest trace of effort. There is, indeed, no hint as of one playing a part. By this transposal of techniques Tanaka has lost nothing and gained much, while enriching our Western methods with his own racial and individual gifts.

Before coming to Paris, about twelve months ago, Tanaka lived, from the age of 18 years, in the United States, and it is in the limpid atmosphere of the Pacific coast that he acquired his brilliant métier. Otherwise he is a self-made artist. His masters were the best to be had—nature and life.

The 125 pictures exhibited in Paris comprise figures, portraits, landscapes, still-life and decorative compositions. Although his portraits are excellent, Tanaka's personality is emphasized in his nudes and large decorative compositions. Their supple design, unusual disposition, transparency of flesh tints and candor of their paganism gives them a charm quite apart.

The title of one large painting: "Nude Woman Standing by a Piano," may sound dubious. In reality there is nothing equivocal about it, so free is it of suggestiveness. It seems quite natural that this beautiful woman should stand unrobed in her salon in the company of another, seated at a little distance, who is fully dressed. It is a very fine piece of work, free and direct, broadly handled, luminous and warm in color.

Were one tempted to forget that Mr. Tanaka is a Japanese, the poetic feeling imbuing his work would recall the fact. This feeling is emphasized more especially in his landscapes that are harmoniously blended as to deserve the adjective Whistlerian. But Tanaka undoubtedly will have much more to say. M. Simonson must be congratulated on introducing him to us.

Salmagundi Club Is Prosperous; Membership Almost Complete

In a letter to THE ART NEWS concerning the activities of the Salmagundi Club, the corresponding secretary, Mr. Walter Neumuller, says:

"I am pleased to tell you that Salmagundi membership is almost complete—artist and lay members. We are proud of the fact that we were able to pass through the trying period of the war without having to raise our dues, and I believe we are the only club in New York able to do so. Financially we are in splendid condition, and the recent auction sale was the best we have ever had, the total sales amounting to \$14,000.

"We are especially pleased with the inauguration this year of a fund raised principally by lay members for a 'purchase prize picture' selected from the annual exhibition, to be added to our permanent collection. The picture chosen this year for the permanent collection is a beautiful example of the work of Robert Spencer."

At the annual election the following officers were selected: J. Massey Rhind, president; Hobart Nichols, vice-president; Samuel T. Shaw, second vice-president; R. F. Kilpatrick, treasurer; Francis G. Wickware, recording secretary; Walter Neumuller, corresponding secretary.

Roerich Will Design Scenery and Costumes for Mary Garden Opera

CHICAGO.—Nicholas Roerich, Russian painter, an exhibition of whose works is now going the rounds of American museums, after being shown in New York, has been engaged by Mary Garden to design settings and costumes for the Chicago Opera company.

The famous Russian, turning a deaf ear to the Metropolitan Opera company of New York, succumbed to the siren advances of "Our Mary." When Rimski-Korsakov's Russian opera, "Snegourochka," otherwise "The Snow Queen," heretofore a stranger to American audiences, is produced in Chicago next season, the costumes and the scenery will be by Mr. Roerich.

OLD CROME'S DEATH MARKED IN NORWICH

Notable Centenary Exhibition There Stirs Pride of East Anglia in Work of Master and the "Norwich School"

NORWICH, England.—The centenary of the death of Old Crome (April 22) is being celebrated with a special exhibition in the Castle Museum here in Norwich, where he was born and worked and died. The exhibition was opened by Mr. C. J. Holmes, director of the National Gallery. This is the first time that official celebration has been given to the death of a British artist.

It is in accordance with history and the fitness of things that East Anglians should initiate such an exhibition. No other part of England can show greater variety or wealth of art than the delectable counties that lie between the estuaries of the Orwell and the Ouse, and form what is called East Anglia. The English School of Landscape was practically founded in East Anglia, and æons before the birth of Gainsborough, Crome, and Constable arts and crafts flourished there, while England was still part of the Continent. And even for a time after the cleavage from the mainland, in the period intervening between the Palæolithic and Neolithic Ages, the rude farmers and herdsmen of East Anglia practiced the potter's art and boat-building, and objects for personal adornment were carved out of amber, jet, and bone.

Modern art in East Anglia began with the building in 1096 of Norwich Cathedral, which is one of the finest specimens of Norman architecture in the Kingdom. The Gorleston, St. Omer, and Ormsby Psalters testify to the artistic power of East Anglian miniature painting in the Thirteenth Century.

Nor was the art of the goldsmith neglected. Norwich plate reached a very high standard of craftsmanship, that of the Elizabethan period equalling in design and finish the best contemporary London work. Dutch taste and style characterized much of the Norwich plate.

So with the Norwich School of Painting. Its main inspiration came from Holland. John Crome, who was born at Norwich in a small tavern on December 22, 1768, and died in the city on April 22, 1821, said in the delirium of his last moments, "Oh, Hobbema, how I have loved you!" Thus Crome expressed his indebtedness to the Dutchman, just as Gainsborough in similar circumstances expressed his gratitude to Van Dyck.

Owing to the comparative rarity of his work, Crome is not perhaps so widely known and appreciated as he should be, but the appreciation has at any rate increased and deepened since the time when the large "Mousehold Heath" was cut in two by a dealer with a view to finding a readier sale for two smaller and therefore cheaper pictures.

Doubtless this initial neglect is partly due to Crome's comparatively secluded provincial life at Norwich, or rather to the fact that he exhibited most of his pictures at his own local society there and not in London. He was stolidly content with his local success and his local profession as a drawing master. He spent the greater part of his time driving about the country to big houses where he taught drawing. He painted his pictures on Sundays and in his spare time.

He was one of the original founders and guiding spirit of a society which developed into the Norwich school of painters, of whom the most important members are Crome, Cotman, Vincent and Stark.

The two salient characteristics of Crome's work are said to be "air and space." This is not incorrect, but it scarcely serves to explain the profound interest in the inner details of the "Poringland Oak" or the "Bathing Scene—view in the Wensum," or the passionate emphasis of the values of shade and light in "Yarmouth Harbor," or the gloomy austerity of the "Slate Quarries." It is one of the signal merits of Crome's pictures that each one is a self-contained whole. In this sense he was a more thorough artist than either Turner or Constable.

On entering the centenary exhibition one inevitably says: "What a feeling of repose!" This is the abiding spirit of Old Crome's art. The collection contains nothing startling. Crome's art is too endearing and enduring for that. The best pictures justify the statement that he is one of the greatest landscape painters of this country or any other.

"The Cow Tower," the artist's earliest known work (apart from two juvenile signboards), is supposed to have been painted before 1800, in which year the artist was thirty-two. This picture is chiefly interesting because it gives no indication of influence or personal tendency. It is just the sort of uncouth painting on rough canvas that a house painter's apprentice might do. In two later works the sway of Richard Wilson is apparent; in the "Cottage near Lakenham" there are signs of Dutch impulse revealed by emphatic Rembrandtesque chiaroscuro and feeling. On the other hand, "Sheds and Old Houses" is based on a Wilson-Dutch formula, and out of this combination, varied and quickened at will with borrowings from Gainsborough and the eclectic Cotman, Crome's art developed into a purely individual expression, reaching its greatest felicity in the wonderful "Mousehold Heath" and the noblest representation of a tree in the "Poringland Oak."

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CHICAGO

Coincident with the opening at the Art Institute of the four one man exhibitions, the International water color and the Camera Club shows, the permanent exhibition of work by students of the Institute school has been changed so that an entirely new collection is now on view. It is the intention of the school management to change this exhibition whenever others are changed in the main galleries, thereby giving students and public a better and broader opportunity. Selections are made by Mr. Robert Harshe and the honor of being represented has proven a great incentive to the student body.

The Nicholas Roerich exhibition and the Paul Thevenaz show, both at the Art Institute continue to be the topic of the hour. They are generally and variously admired but not without reservations on the part of many. Artists even disagree in the case of the distinguished Russian, many finding in his work new inspiration and power, others standing mystified at the changing standards of taste in our times. The Thevenaz manner is more widely accepted, perhaps because the variety of his work affords a better opportunity for pleasing various tastes.

Meanwhile modernity afforded the inspiration for a gay and gorgeous revel at the studio of Mrs. Flora I. Schoenfeld, one of its most prominent exponents. The costumes were varied and original. The hostess appeared in a blue robe with scrolls of gold and a bobbed wig of vari-colored wools with blue and green bangs and a black velvet bow. Marie Blanke wore a costume of black, which worked out the principle of Mr. Hambridge's recent lectures on dynamic symphony, being adorned with his diagonals in white placed in accordance with the square root of five theory. Charles Kilgore was resplendent in a Batik blouse and full trousers lavishly adorned. A wig of silk floss completed the costume. The dancing was kaleidoscopic.

Carl Bohnen recently returned from a successful season in Minneapolis and St. Paul, and is exhibiting about fifty of his black and white character sketches of prominent people at the Anderson Galleries. Among them are stage stars, and opera stars, John Drew, Mary Garden and Kubelik, and politicians from Bryan to Harding. This collection of modern celebrities will supplement entertainingly the exhibition of early American historical portraits now on view in the same galleries. In the latter one may see Junius Brutus Booth as painted by John Naegle, in 1823; Silas Talbot, first captain of the Constitution painted by Birch; Commodore Barry by Matthew Pratt; Colonel Warrington, hero of 1812, by Stuart and same artist's "Ingersoll Washington."

The Arthur Spear show at the O'Brien Galleries is quite the sensation of the moment and much patronized by the discriminating. Mr. and Mrs. Robert M. White are among the collectors who have picked the finest examples, having secured "The Veil of Night" and "Reflections."

—Evelyn Marie Stuart.

BOSTON

There are only a few outstanding paintings in the annual exhibition of the members of the Boston Art Club on view for the balance of the season at their Newbury street gallery. As this exhibition is not passed upon by a jury, each member being given space for one work, many canvases that would obviously have been turned down by any competent jury are allowed to crowd the really worth-while pictures.

Charles Hopkinson, an artist fast becoming recognized as Boston's foremost portrait painter, carries off the highest honor with his full-length portrait of a young girl. He has painted her standing near a piano, only a portion of which is shown, her face in shadow and a strong light, from the left, striking full on her straight, flaxen hair. The child's dress and stockings are blue and are in pleasing contrast with the grayish color scheme of the room. No child ever stood more firmly or naturally on her two feet than the one Mr. Hopkinson has painted in this canvas. Simply constructed, thoughtfully designed, it has that rare quality of reserve and style that easily distinguishes it as the work of an artist of mature powers.

Carl J. Nordell has, we believe, painted his finest landscape, a canvas which has been given the place of honor on the east wall of the gallery. Although sandwiched in between flaring canvases by Carl Cutler and E. Ambrose Webster, it yet holds its own with quiet dignity. It is a decorative landscape, where one looks through a vista of trees across a pond to the foliage beyond. The work is loosely painted, pleasing in color, highly decorative, shows a thorough knowledge of tree structure and is pervaded with an atmospheric quality peculiar to this artist.

Ebin F. Comins almost achieves a notable work of art in his portrait of Captain Lester A. Wass, a war hero killed in action at Belleau Wood. He has represented the subject in full service uniform standing in front of a shell-torn building. The figure is admirably done, the colors well chosen, the different parts well constructed, but as a whole the painting lacks unity. This is probably because the same care and attention has been given to the background as to the painting of the figure. A gaping hole in the wall at the left of the canvas also does its part in drawing the eye away from the captain's face.

Harry Neyland's sparkling landscape called "The End of the Street" makes an impressive effect. It is of a sunny day in New Bedford looking down a street lined with buildings across the harbor to the city beyond.

A realistic still life of Japanese iris blossoms against a deep purple background by Albert Felix Schmitt is beautiful in its decorative qualities, and an unusual landscape of an Indian camp at sunset, by W. C. Schouler, complete the list of deserving paintings.

The first exhibition of the work of Charles Hopkinson since his recent broadening reputation will open at the Guild on Monday, April 25.

—Sidney Woodward.

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PARIS LETTER

April 20, 1921.

The spring season seems likely to be as successful as it is interesting. This would be a well-deserved boon for both artists and dealers, who have been having some hard times during late years. The present exceptional weather conditions augur well, for fine weather sends people out of doors and makes them optimistic.

A highly important exhibition of drawings, pastels and water-colors by Renoir is being held at Durand-Ruel's. It takes us right into the artist's confidence, for these notes and sketches would seem to whisper his most secret teaching. While a joy for every art lover, they are a wonderful lesson to artists—proving once more that genius is ever master of all and every form of process. Completely at his ease with pastel or charcoal, so propitious to suppleness and mellowness, Renoir is no less "himself" with a lead pencil, though he use it as neatly as Ingres. Among the most astounding of these drawings I would mention two pastels: "Child Asleep" and "Femme en Jaune mettant son chapeau."

Victor Vignon (1847-1899), whose pictures are on view at Bernheim Jeune's, will be a surprise to many. Contemporaneous with the Impressionists he may perfectly well be compared with Camille Pissarro, while in some instances he gives evidence of even a more delicate and softer vision. Yet he lived and died unknown.

Shortly before his death, struck by his exceptional faculties, M. Simonson exhibited some forty of Vignon's pictures in his gallery. Their prices then were low—too low, no doubt—and for a few hundred francs it was possible to obtain a very fine landscape. Three were sold. Now that Vignon is safely in his grave, the big dealers are "discovering" him.

"It often happens that foreign artists see our cities and landscapes more acutely than we do ourselves." These are M. Arsène Alexandre's words in reference to an exhibition held by the Canadian artist, Frank M. Armington, at the Petit Galleries. This painter's views of the French countryside indeed express a most complete understanding of the subject added to a very original outlook. The technique is fresh and the feeling delicate. His views in that so typical district known as the "Île de France" are charmingly blond and blue, but it is in his urban subjects that we find Mr. Armington quite at his best. His "Boulevard de la Madeleine" and his "Rue de la Paix," among others, are most eloquent representations of Paris, whose atmosphere and life he has caught admirably. His views on the banks of the Seine are good, too, notably one seen through the trees on the Île St. Louis. Of his pictures of Mlle. Yetta Rianza of the Opéra Comique M. Alexandre has said that they are verily "portraits of the modern dance."

Some very fine exhibitions are on the Paris spring programme. There will be one of Ingres at the Chambre Syndicale della Curiosité des

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Beaux-Arts, 18 rue de La Ville L'Évêque, while the Pavillon de Marsan will show works by Méheut, who specializes in ocean fauna and flora, and Le Bourgeois.

—M. C.

Omaha, Neb.

The Society of Fine Arts lately showed for three weeks the Henry Golden Dearth Memorial exhibit, a rare treat for Omaha. The newspapers published many articles, letters and editorials about the pictures, and the attendance was helped thereby.

The Fine Arts Gallery is now showing an exhibit of beautiful hand-made jewelry by Frank Gardner Hale, of Boston, and lithographs and block prints by Mr. and Mrs. Dean, of Toledo, which are lovely in conception, color, and composition. Mr. Hale gave two gallery talks.

Twenty-three landscapes by Dr. Robert F. Gilder, of Omaha, have been on view at the Whitmore Galleries. These are the paintings lately seen at the Schultheis Galleries, New York. Dr. Gilder is a world-famed archaeologist and a naturalist of distinction. His studio cottage in the woods is named for an autographed copy of "Wake Robin" given him by his friend, John Burroughs. His love for earth and growing things shows in his works, giving them a sense of the contour of the ground and of the spirit of nature. His trees are usually portraits of the paintings shown, "Giant Elm" was bought by Mrs. George Roberts, "October's Good-Bye Colors" by Mrs. L. F. Crofoot, and "Desert Home Near Tucson" by Dr. Schroeder, all of Omaha. The artist presented one of his best canvases, "The Hill Road," to the New Masonic Boys' Home.

—Leta Moore Meyer.

Toledo, O.

The fourth annual Spring exhibition of the work of Toledo artists is being shown at the Toledo Museum during April and May. The

show is held under the auspices of the Toledo Federation of Art Societies. Fifty artists are represented by 151 works. The E. D. Libbey \$100 prize, for the best oil painting, was awarded to 14-year-old Isaac Rader, for his life-size canvas called "Working." The William Hardee \$75 prize went to Grace Rhoades Dean for her "Willows in Ottawa Park." William Auer received the Arthur J. Secor \$50 prize for his "Hermit." The Charles A. Schmettau water-color prize of \$50 was awarded to Mrs. Kate Brainard Lamb for her "Spring Blossoms." The efforts shown by the youthful painters Isaac Rader, Balé Bartko and Clement Sottek show great promise.

During the first two weeks of April Frank Townsend Hutchens showed at the Secor Hotel thirty-six paintings, among which were a few water colors and pastels. A goodly number of the canvases are recent works.

The April exhibit at the Frank Mohr galleries is composed of works by Alexis Jean Fournier, who has a host of admirers in Toledo.

—Frank Sottek.

Cleveland

The most notable feature of the Spring in art circles will be the annual exhibition by Cleveland artists and craftsmen, for which nearly 1,000 entries have been received, in a wide range of classes. It will open May 3. George Bellows of New York, Huger Elliott of Philadelphia and Robert B. Harshe of Chicago will constitute the jury.

The Gage Gallery is showing several beautiful decorative oils by Frederick Grant of Chicago and a collection of color prints by the son of Boutet de Monvel.

F. W. Simmons, portraitist, who has been at work in Thomasville, Ga., has returned and will be here for an indefinite time, busy on Cleveland commissions. Mr. Simmons returned in time to be one of the hosts at the delightful dinner given by the Cleveland Society of Artists to the Women's Art Club recently.

—Jessie C. Glasier.

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Art Auctions

Manuscripts, Letters, Etc.

American Art Galleries.—A combination sale of first editions, autographs, the Baxter collection of Thackeray letters, and extra-illustrated books from the estate of the late F. R. Halsey; April 20-21. Total, \$59,046.50 for 943 items. A report of the sale on lots bringing \$250 or more:

14—Alken (Henry), colored plates; Ackerman	520
15—Alken (Henry), colored plates; Ackerman	520
19—Annals of Sporting and Fancy Gazette; Ackerman	730
47—Birds, Seeborn (Henry); Brick Row Book Shop	290
93—Cervantes, "Don Quixote"; W. M. Hill	410
106—Clemens (Samuel L.), holograph MS.; W. M. Hill	510
119—Cosway (Richard), his engraved works; W. M. Hill	3,400
143—De Foe (Daniel), original MS.; G. Wells	2,500
150—Dickens (Charles), sketches by "Boz" (Cruikshank plates); J. F. Drake	280
160—Dickens (Charles), autograph letters; W. M. Hill	370
180—Dickens (Charles), Tale of Two Cities (first ed. in parts); W. M. Hill	310
181—Dickens (Charles), "Great Expectations" (first ed.); J. F. Drake	250
215—Field (Eugene), "Echoes from the Sabine Farm" (Francis Wilson's copy); D. Simpson	275
297—Kipling (Rudyard), "School Boy Lyrics" (1st ed.); J. F. Drake	1,090
299—Rudyard Kipling, "Echoes, By Two Writers" (1st ed.); J. F. Drake	1,550
300—Rudyard Kipling, "Echoes, By Two Writers" (1st ed.); Brick Row Book Shop	840
303—Rudyard Kipling, "Departmental Ditties" (1st ed.); J. F. Drake	380
305—Rudyard Kipling, original MS., "A Ballade of Photography"; T. J. Gannon	1,000
324—Rudyard Kipling, original MS. of "Fuzzy Wuzzy"; Brick Row Book Shop	725
332—Rudyard Kipling, original MS. (typewritten), of "Tomlinson"; W. M. Hill	660
336—Rudyard Kipling, author's proofs of "Cleared"; Brick Row Book Shop	400
337—Kipling, corrected typewritten copy of "An Angel of Tenderfoot Hill"; W. M. Hill	350
353—Kipling, original galley proofs of "The Army of a Dream"; Brick Row Book Shop	500
355—Kipling, typewritten MS. of "The Lust of the Light Brigade"; Brick Row Book Shop	400
447—"A History of Miniature Art," Propert (extended to 14 vols.); G. Wells	1,450
449—"Miniature Painters," Foster (extended to 4 vols.); Brick Row Book Shop	375
469—"O. Henry" (Sydney W. Porter), signed autograph letter; G. Wells	510
490—"Phiz" (Hablot Knight Browne), extra-illustrated; G. Wells	950
495—"Walters Collection of Oriental Art"; G. Wells	340
570—R. L. Stevenson, "The Charity Bazaar" (1868), autographed; W. M. Hill	360
579—R. L. Stevenson, autograph MS., "A Ride in the Forest"; F. Doubleday	300
580—R. L. Stevenson, "Black Canyon" (juvenile toy books); J. Stevenson	1,025
582—R. L. Stevenson, "Graver and the Pen" (juvenile toy books); W. M. Hill	350
583—R. L. Stevenson, "A Martial Elegy for Some Lead Soldiers"; W. M. Hill	310
584—R. L. Stevenson, "Leaflet, to M. I. Stevenson"; J. Burnton	550
585—R. L. Stevenson, "Moral Emblems" (juvenile toy books); J. Wheeling	475
586—R. L. Stevenson, "Moral Emblems" (juvenile toy books); J. Wheeling	425
591—Henley and Stevenson's "Admiral Guinea"; W. M. Hill	410
610—R. L. Stevenson, "Father Damien" (privately printed); Brick Row Book Shop	340
641—Surtees' "Analysis of the Hunting Field" (Alken cuts); J. F. Drake	415
652—John Leech and "Phiz," "Sporting Novels"; A. B. Smith	860
736—Thackeray water color, "Carl Schurz's	

PICTURES BY OLD MASTERS



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Presentation at Court"; W. M. Hill	290
759—Thackeray autograph letter to Charlotte Brontë; W. M. Hill	510
763—Thackeray, autograph letter upholding America; W. M. Hill	300
769—Thackeray, autograph letter, with sketch of his daughter's reading; W. M. Hill	330
790—Longfellow, two letters on Thackeray; W. M. Hill	620

Alexander and Birge Harrison

American Art Galleries.—The works of the American artists, Alexander Harrison and his brother, Birge Harrison; April 19. Total, \$6,505 for 52 items. A report of the sale on lots bringing \$100 or more:

13—"Nymph of the Birch," by Alexander Harrison; Dr. C. H. Williams	\$100
22—"Les Cypres," by Alexander Harrison; Edw. Coykendall	125
40—"Seaweed Boy," by Alexander Harrison; F. J. Deardon	120
43—"Lune Venitienne," by Alexander Harrison; E. Travis	115
47—"Sun Foam," by Alexander Harrison; M. W. Clepham	120
50—"Moonlight at Sea," by Alexander Harrison; W. W. Seaman, agt.	125
52—"Le Baiser," by Auguste Rodin; Miss R. H. Lorenz, agt.	3,000

The Anderson Galleries.—Engravings and drawings, English and French color prints sporting prints, from the collection of Louis V. Bell (Part II); April 21. Total, \$2,621.50 for 153 items. A partial report of the sale:

2—"The Return from Shooting," Bartolozzi; J. P. Sabin	\$97.50
18—"Paul et Virginie," Descourties; P. Suval	95.00
109—"Fox Hunting," J. F. Herring, Sr.; Museum Art Shop	135.00
110—"Fox Hunting," J. F. Herring, Sr.; P. Suval	75.00
147—"Two Bunches a Penny Primroses," Wheatley; P. Suval	140.00
148—"Milk Below Maids," Wheatley; P. Suval	250.00

"La Libre Belgique"

American Art Galleries.—One of the four complete and authenticated copies of "La Libre Belgique," with accompanying certificates and inscribed photograph of Cardinal Mercier, together with a copy of an autographed official agenda of the Peace Conference; April 21. Total, \$1,575, for two items. A report of the sale:

1—"La Libre Belgique"; Gabriel Wells	\$800
2—Peace Conference official agenda of June 28, 1919; Gabriel Wells	775

The Anderson Galleries.—The Art Collection of Louis V. Bell (Part I), pottery, porcelain, rugs, furniture, textiles, glass, etc., European and Oriental, April 18, 19, 20, 21, 22 and 23. Total, \$50,006.50 for 990 items. A report of the sale in lots bringing \$500 or more:

847—Large woolen rug, Smyrna, 19th C.; Joseph Mayhew	\$750.00
920—Pair of very large Sevres vases; A. Olivette	650.00
956—Marble, marquetry and ormolu commode, Louis XVI style; A. Olivette	550.00
967—Rosewood commode with bronzes, Louis XVI style; F. A. Lawler	510.00
968—Rosewood and Ormolu writing desk, Louis XV style; H. Clamen	760.00
969—Rosewood and mahogany writing desk, Louis XV style; H. Clamen	700.00
978—Carved and gilt drawing room set with Aubusson upholstery, Louis XV style; Robertson	670.00
985—Large silk rug, Tabriz; Costylian	750.00
988—Large silk Crayer rug, Tabriz, Persia, 19th C.; E. B. Louis	500.00
989—Woolen rug, Sultanabad; Francis	700.00
990—Silk and wool tapestry, Aubusson; 18th C.; A. Olivette	1,750.00

The Walpole Galleries.—Art objects belonging to Madame Peshinger with additions, April 23. Total, \$2,752.25 for 237 items. Partial report of the sale:

43—Peach Bloom Red Dragon Vase (K'ang Hsi); Order	\$65.00
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50—Peach Red Vase (Lunk Ch'eng); Dr. Riefstahl	60.00
55—Sang De Foulet Red Bottle (Ch'en Lung); Dr. Riefstahl	40.00
60—Large Ming Celadon Bowl; A. T. Riker	40.00
61—Ming Celadon tobacco jar; Dr. Riefstahl	47.50
65—Chun Yao Bowl (XIV C.); A. Keller	45.00
74—Blue Hawthorn Ginger Jar (K'ang Hsi); W. Kohl	160.00

Joseph Moore Collection

Philadelphia Art Galleries.—Furnishings, embellishments, interior decorations and paintings collected by the late Joseph Moore, Jr.; April 18-25. Total, \$106,000 for 1,636 items. A partial report of the sale:

304—Rosewood bedstead and bureau; P. McLaughlin	\$1,500.00
394—Sarcophagus; Dr. Scott	1,400.00
395—Mir Serehend carpet; Mr. Cook	640.00
407—Antique mahogany dining room suite; M. Thomas	1,500.00
415—Arak carpet; Mrs. Armstrong	630.00
445—Kermanashah carpet; Mr. Welsh	1,450.00
456—Louis XIV gilt reception suite, 6 pieces; Mr. Wilkinson	750.00
459—Antique French walnut reception suite, 7 pieces; Dr. Wilson	2,580.00
460—Isphah silk carpet; Mr. Cooper	2,700.00
694—Georgian silver cup, 13 ins. high; Mrs. Wilkinson	500.00
701—Silver table service, 128 pieces; Mr. Cooper	740.00
773—Kermanashah carpet; Mr. Ennis	2,325.00
801—Isphah silk carpet; Mr. Ennis	4,700.00
1555—Portrait, "Henry Robinson of Boston," Thomas Sully; J. T. Kinsley	240.00
1556—Portrait, "Mrs. Henry Robinson of Boston," Thomas Sully; J. T. Kinsley	290.00
1567—Painting, "End of a Stormy Day," Wm. T. Richards; Mr. Hamilton	805.00
1580—Painting, "At the Well," by Henri Houben; Col. Wigton	200.00
1599—Gobelin tapestry; Dr. Helick	190.00

Auction Calendar

American Art Galleries. Madison Square South.—The Sidney G. Reilly Collection of Napoleonica, May 4-5, afternoons and evenings.
Anderson Galleries. Park Ave. and 59th St.—Library of O. A. Hawkins, of Richmond, Va., May 2-3, Afternoons.
Flaza Art and Auction Rooms. 5-7 East 59th St.—Italian and French commodes, Empire bookcases, rare miniatures, paintings, Audubon prints, the famous Rudyard Kipling chair, etc., May 4, 5, 6 and 7 at 2 P. M. daily

Paris Auctions

CALENDAR FOR MAY, 1921

Galerie Georges Petit, May 4.—Old masters; drawings, gouaches, pastels; objets d'art and furniture, china, Sevres and Dresden porcelains; Delft, Rouen and Marseilles ware; drawing-room furniture, in old tapestry, Flanders and Aubusson tapestries. Belonging to different collectors. Auctioneer: Me. Henri Baudouin, 10 rue Grange Batelière. Experts: M. Féral, 7 rue St. Georges; M. Mannheim, 7 rue St. Georges. Exhibition: May 2 and 3, 1921.

Galerie Georges Petit, May 9 and 10.—Second part of Mme. Rigaud collection: laces and embroideries belonging to the 17th, 18th and 19th C.; handkerchiefs, fans, court dresses. Auctioneer: Me. F. Lair-Dubreuil, 6 rue Favart. Expert: M. A. Lafé-bure, 8 rue de Castiglione. Exhibition: May 7 and 8.

Hotel Drouot, Salles 7 and 8, May 11.—Important old tapestries; pictures by Hubert Robert; old silver, old furniture, tapestry upholstered furniture. Belonging to M. X. Auctioneer: Me. André Desvovages, 20 rue Grange Batelière. Expert: Me. Henri Baudouin, 10 rue Grange Batelière. Expert: M. Pape, 174, Faubourg St. Honoré. Exhibition: May 10, 1921.

Hotel Drouot, May 11 and 14.—M. Barthélemy Rey collection. Religious sculptures; tapestries; embroideries; stuffs. Auctioneer: Me. F. Lair Dubreuil, 6 rue Favart; Me. A. Desvovages, 26 rue Grange Batelière. Expert: M. H. Lénan, 37 rue Laffitte. Exhibition: May 10.

Galerie Georges Petit, May 13.—Objets d'art and furniture, 18th C. bronzes, sculpture, old furniture: important tapestries belonging to different heirs. Auctioneer: Me. Henri Baudouin, 10 rue Grange Batelière. Expert: MM. Mannheim, 7 rue St. Georges. Exhibition: May 10 and 11.

Galerie Georges Petit, May 20.—M. J. Cabruja collection. Modern pictures by Boudin, Chaplin, Diaz, Henner, Lebourg, Lépine, Pissaro, Sisley, Van Marke, Ziem. Auctioneer: Me. F. Lair-Dubreuil.

6 rue Favart. Experts: M. Allard, 20 rue des Capucines; M. Schoeller, 8 rue de Sèze. Exhibition: May 18 and 19.

Galerie Georges Petit, May 23 and 25.—M. D— collection. Old masters; objets d'art and objets de vitrine; old furniture and tapestries. Auctioneer: Me. F. Lair-Dubreuil, 6 rue Favart; Me. A. Desvovages, 26 rue Grange Batelière. Experts: M. G. B. Lasquin, 11 rue Grange Batelière; M. Paulme, 10 rue Chauchat; M. E. Pape, 174 Fbg. St. Honoré. Exhibition: May 21 and 22.

Hotel Drouot, salles 7 and 8, May 27 and 28.—Mme. Grand de Dedem heirloom, first sale. Old objets d'art and furniture; Brussels tapestries. Auctioneer: Me. Henri Baudouin, 10 rue Grange Batelière; Me. Maurice Carpentier, 14 rue Grange Batelière. Experts: MM. Jules Féral, 7 rue St. Georges and René Blée, 58 rue Laffitte. Exhibition: May 26.

School of Design's "Jury Luncheon"

The annual luncheons and reception for the members of the jury that will select the prize winners among the students of the New York School of Applied Design for Women will be held at one o'clock on the afternoon of May 16 at the school, No. 160 Lexington avenue. The annual exhibition will open to the public on May 18. The school will graduate an unusually large class this year.

New Orleans

The annual exhibition of the New Orleans Art Association has been well received by the public and has been a success. Mrs. Gertrude R. Smith received the \$250 prize given by the Delgado Museum of Art for the best painting by a local artist. The work, "My Mandarin Orange Tree," shows much skill in handling and is a scholarly piece of work.

More than one hundred paintings, from an eccentric collector recently deceased, were sold at public auction Friday by Stern's Auction Exchange. There were some good works of the early Italian, French, English and American schools. Frederick K. Spencer was represented by an exceptionally fine three-quarter length seated portrait of a woman wearing a lace hat, dated 1834. Among other American paintings was a typical Blakelock moonlight. Very good prices were realized. —I. M. C.

Newport, R. I.

The Art Association of Newport last week opened its new gallery, work on which has been under way for several months. The room is thirty-eight feet wide and fifty-two feet long, and is twenty feet high. The glass ceiling provides ample daylight. The side walls are covered with neutral warm gray burlap.

The new gallery is connected with the original building by a broad corridor. When necessary, it can be entirely separated from the main structure and used as an auditorium, extra exits being provided.

Included under the same roof is a studio of good size, which the association will rent during the summer months, but which in winter will be used by the large class in mechanical drawing, one of the branches of the art school. The architect of the new gallery was Mr. Samuel Prescott Hall, of Columbus, Ohio.

—J. G. P.

Pittsburgh

Next month at the Gillespie galleries there will be an exhibition of paintings of George Elmer Brown.

William W. Speer is doing some important portrait commissions and is also engaged on some mural decorations, which are beautiful in color and design.

Joseph Hugo is now painting at Mount Mercy Academy. He has just finished a portrait of Marie Volk, daughter of Bernard Volk of McKeesport and has just had three pictures unveiled at the Knights of Columbus building in Fourth avenue—portraits of Pope Benedict, Father Coll and Professor Salieres.

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To be sold in Paris at the **GALERIE GEORGES PETIT**, 8, rue de Sèze

Monday, 30th, Tuesday, 31st, May; Wednesday, 1st, and Thursday, 2nd, June, 1921, at 2 P.M. Exhibitions: Private view, May 28th; open to the public, May 29th, from 2 to 6 P.M.

Auctioneer: Me F. LAIR-DUBREUIL, 6, rue Favart

EXPERTS: Art Objects: MM. Mannheim, 7, rue Saint-Georges; M. Henri Lénan, 37, rue Laffitte. Pictures: M. Jules Féral, 7, rue Saint-Georges; M. A. Schoeller, 8, rue de Sèze. Books: M. Henri Leclerc, Bookseller, 219, rue Saint-Honoré.

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PHILADELPHIA

Immediate action of some kind on the part of the city authorities in reference to submerged and rapidly deteriorating historical portraits that formerly hung in Independence Hall is being demanded by the local press, urged on by an angry and disgusted public. It is safe to say that there is no more humiliating situation, none that injures feelings of civic pride so much in a community such as ours, placing so much stress upon its history as the birthplace of the Republic, as to be unable, through the petty quarrels of the custodians of perhaps the most important collection of its kind in America, to exhibit its treasures to visitors from all parts of the world. There seems to be a deplorable lack of co-ordination between the Bureau of City Property and the Art Jury. Why this exists is wrapped in a veil of mystery that is an infringement upon the rights of the citizens whose property is withheld from their enjoyment and instruction.

Some of the portraits were cleaned and restored and probably many others will need the same attention, even so much as in the matter of reported damage by gnawing rats and mice while stacked up in piles in a back room of the building to the west of the Hall.

The question of the correctness of the attributions regarding the painters of these works is a minor matter compared with their importance as records of national interest, and should not be allowed to overshadow the main issue.

Three years ago work on the restoration of the pictures stopped subsequent to difficulties arising between the person employed to do the renovation and the Art Jury. Another man tried it, but died before he had a chance. Since then nothing has been done in the way of rescue from ruin.

One of the finest of these pictures is a life size equestrian portrait of George Washington by Rembrandt Peale. Another is a portrait of Lafayette by Thomas Sully. There is also a fine full length of the Spanish Ambassador to the United States in the early years of the Republic, of William Allen, first Mayor of Philadelphia, by Benjamin West; of the members of the First and Second Congress, officers of the Continental Army and members of Washington's military staff.

The Director of the Pennsylvania Museum

is completing arrangements for holding an exhibition early in May in Memorial Hall of Colonial silver plate, much of it lent from the treasures of churches in the cities of Charleston and Norfolk objects of ecclesiastical use, presented to the dioceses by King Charles II and at a later period by Queen Anne. Philadelphia churches, notably Christ Church and St. Peter's, possess some remarkable specimens, which will probably figure in the collection.

The Johnson collection of pictures, very much out of sight pending the dispute over its permanent installment, is being exhibited in the Wiltach Gallery of the Museum in selected detachments of fifty or more grouped in reference to schools. Two such groups already have been shown, and the third, consisting mainly of examples of the art of the Low Countries including, it is said, two works by the great Rembrandt, will be opened to the public in a few days.

The Bobo Tribe, the rather cryptical name of a group of artists, young, but capable, is holding an exhibition of work in oil and water color at the Sketch Club, April 25 to May 8. Alfred R. Mitchell shows two of the largest canvases, California landscapes; Luigi Spizzivie, his "Portrait and Mask" seen at the Art Club this year; Daniel Whitney a portrait of a medical officer in khaki; J. H. McPherson, a fine tonal "Jersey Coast"; Kenneth Bates, a snow draped landscape, "Sleigh Bells"; Paul Gill, a group of pleasing aquarelles; Donald Sprout, drawings in pen and ink; Alvin Mayer, portrait bust and figures.

It is probably no exaggeration to say that there has rarely been exhibited in this city a more interesting and valuable assemblage of antique English and Colonial furniture and American glassware than the famous J. P. Temple collection now on view in the Rosenbach Galleries. Articles of the exquisitely colored Steiglitz glass have become exclusively rare, most of the important pieces being acquired by museums.

At the Gallery of J. E. McClees & Co., there is now on view a very attractive group of works in oil, including portraits of Theodore Roosevelt by A. M. De Groot, of Mr. Billington by Ströling, and landscapes by Schofield, Corot, Cazen, Billotti, Dieterle and Etherick. Water colors by F. Nardi are on view at the Newman Galleries. —Eugene Castello.

CALENDAR OF CURRENT EXHIBITIONS

Allied Artists of America, Fine Arts Galleries, 215 West 57th St.—Eighth annual exhibition to May 1, incl.

Anderson Galleries, Park Ave. and 59th St.—Modern Dutch Art and applied art, April 24-May 7, Daily, 10-6, Sundays, 2-5

Arlington Galleries 274 Madison Ave.—Marines by Henry B. Snell, extended through May 2.

Babcock Galleries, 19 East 49th St.—Exhibition of Paintings by Wm. M. Sawyer and Helen Alton Sawyer, April 25-May 4.

Brooklyn Museum, Eastern Parkway (Museum Station, 7th Ave. Subway).—Exhibition of costumes and textiles from Eastern Europe, May 3 to June 1.

Brown-Robertson Galleries 415 Madison Ave.—Original lithographs by British artists, to May 7.

Connecticut Academy of Fine Arts, Annex, Wadsworth Athenaeum, Hartford, Conn. Second annual exhibition (oils and sculpture), through May 1.

Daniel Gallery, 2 West 47th St.—Water colors by John Marin.

Dudensing Galleries, 45 West 44th St.—Selected paintings by American and foreign artists; paintings by Charraton.

Ehrich Galleries, 707 Fifth Ave.—American group exhibition, through May 15.

Ferargil Galleries, 607 Fifth Ave.—Paintings by William L. Carrigan, sculpture by Laura Garden Fraser, until May 1.

Folsom Galleries, 104 West 57th St.—Portraits, landscapes and genres by Truman E. Fassett, through May 1.

Hanfstaengl Galleries, 153 West 57th St.—Exhibition of paintings of interiors by Elizabeth Weber-Pueloep, to May 1.

Hotel Bossert, Montague and Hicks Sts., Brooklyn.—Paintings by Arthur W. Emmerson.

Harlow Gallery, 712 Fifth Ave.—Exhibition of big game pictures by Carl Runquist.

Hispanic Museum, 156th St., Broadway.—Spanish works of art, El Greco, Velasquez, Goya.

Kingore Galleries, 668 Fifth Ave.—Paintings of Tahitian subjects by George Biddle, through April 30; studies of women by Eyre de Lanux, through May.

Knoedler Galleries, 556 Fifth Ave.—Annual exhibition of the American Association of Portrait Painters, through May 16.

Lamb Studios, 23 Sixth Ave.—Important mosaics for the William A. Clark, Jr., memorial mausoleum at Hollywood Cemetery, Los Angeles.

Lowenstein Gallery, 57 East 59th St.—Modern paintings by Dutch masters.

Metropolitan Museum, Central Park, at 82nd St.—Exhibition of Impressionists and Post-Impressionists Paintings, beginning May 3, 10 A. M. to 5 P. M.; Saturday until 6 P. M.; Sunday, 1 P. M. to 6 P. M. Monday and Friday, 25 cents admission.

Milch Galleries, 108 West 57th St.—Annual sculpture exhibition, May 3 to 16.

Montross Galleries, 550 Fifth Ave.—Group of American painters, beginning April 25.

Mrs. Malcolm's Gallery, 114 East 66th St.—Fantasies in color and line drawing by Stewart Reinhart.

National Arts Club, 15 Gramercy Park—"Old Prints Show."

National Revival of Industrial Arts, 816 Fifth Ave.—Bronzes by P. Troubetzky. Bookbinding, pottery, basketry, toys, ironwork, by disabled soldiers.

Parish-Watson Co., Inc., Fifth Ave. at 46th St.—Special exhibition of Early Chinese Art, including Old Chinese Porcelain.

Ralston Galleries, 12 East 48th St.—Paintings of Barbizon School, English portraits of XVIII C.

Reinhardt Galleries, 606 Fifth Ave.—Exhibition of portraits by Julius Rolshoven to May 2.

Schuyler School, 236 East 57th St.—Mural decoration by Charles Basin.

Scott and Fowles Galleries, 667 Fifth Ave.—English portraits and landscapes of the XVIII C.

Ship Model Society, Fine Arts Building, 215 West 57th St.—First annual exhibition of ship models, paintings and engravings.

Société Anonyme, Inc., 19 East 47th St.—Paintings by Dorothea Dreier. Modern Art Reference Library.

Monday, from 2 to 6; Saturday, 10 to 6; other days except Sunday, 11 to 5:30.

Stanton (Elizabeth Cady) Studio, Van Dyck building, 939 Eighth Ave.—Exhibition of season's work of portrait classes, May 4-7, incl.

Wanamaker's (Belmaison Gallery), Tenth St. at Broadway.—Exhibition of contemporary paintings, through May 14.

Wildenstein Galleries, 647 Fifth Ave.—Sculptures by Arthur Lee; paintings of Rocky Mountain National Park and Montauk, L. I., by Francis Newton, through April.

Whitney Studio Club, 147 West 4th St.—Members exhibition, paintings by Stewart Davis and Torres Garcia, to May 16.

Willow Brook Co., 9 East 47th St.—Paintings by Eliza Buffington.

M. de Zayas Gallery, 549 Fifth Ave.—Paintings and water colors by Arthur B. Davies.

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